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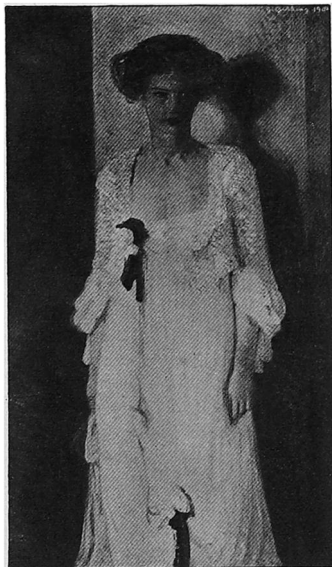
REVIEWS OF RECENT BOOKS

More pleasant than profitable are Miss Sarah Tytler's rambles among the great paintings of the world. Her book, "Old Masters and their Pictures," is reissued in an attractive form, with many good illustrations, by Little, Brown, & Co., and will doubtless find new friends. Miss Tytler writes discreetly on the whole of the works of the old masters, and she certainly covers a great deal of ground in a small compass. But it is at least a moot point, as has frequently been asserted, whether such desultory and ill-assorted information as the reader ignorant of art is likely to absorb from a perusal of such a volume is likely to be of value to him.

Miss Tytler has omitted all classification by schools; she has ranged her subjects, therefore, according to importance in the history of art, time, and place. In this method she has perhaps done as well as may be, but we do not think it possible to give any clear idea of painters and painting without dividing the painters into the schools with which their names are ordinarily associated. The author is an intelligent, though by no means original, critic, and she is generally to be depended upon as regards facts. The book cannot and must not be regarded as a manual. Were there no other reason for this statement than the overabundance of space given to "tradition" and unimportant details of the lives of the artists, it would hold good.

Miss Tytler, nevertheless, has a mission, and that is to give persons with a vague interest in painting an easy method of gratifying their desire to know something, but not too much, of the "Old Masters." For such not uncommon people the work will do very well. It is pleasantly written and always easy to read.

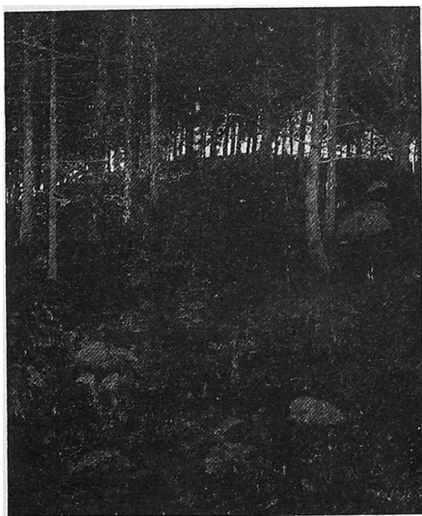
✻ A practical treatise on "The Treatment of Drapery in Art," published by the Macmillan Company, is offered to students by



WHITE AND GOLD

By Howard Gardiner Cushing

Awarded Medal of the Third Class



DUSKY PINES
By Ben Foster

G. Woolliscroft Rhead, who gives his subject historical and critical consideration. The management of drapery by various painters, mediæval and modern, is quoted, and illustrations make clear the precise meaning of the writer. Not only the result, but the actual process of depicting drapery in sculpture and in painting is carefully described.

Mr. Rhead has an intimate acquaintance with all the great achievements of European art, and his work is confident, full of information, and tintured with the ripeness of his own experience. The effect upon the reader is

similar to that felt when listening to a well-illustrated lecture by a specialist enamored with his subject. The book contains over fifty diagrams and drawings in line by the author and nearly as many half-tone illustrations from the work of the masters.

✿ The two remarkable geniuses whose work is reviewed in the special winter number of the London "Studio," published in this country by John Lane, Daumier and Gavarni, are singularly little known, or at least are remembered for what are perhaps their least admirable productions. This fact is all the stranger because both artists can be assigned without hesitation places among the most imaginative draftsmen the world has ever seen, and their talents attained their highest perfection in the middle of the last century only. They were humorists of the first order, sometimes subtle, sometimes grim, and sometimes boisterous. At times each of them threw off his levity and followed more serious themes, in astonishing contrast with the more usual habit of brimming humor. In their technique each of them stands in the first rank of draftsmanship by the force, flexibility, and significance of his lines. The volume here noticed illustrates every phase of their genius. The large number of illustrations includes upwards of twenty important color-plates and photogravures, and one hundred reproductions of drawings in black-and-white. An article on Daumier is contributed by Henri Frantz, and one on Gavarni by Octave Uzanne.

✱ The summary treatment of classical myths by artists is, as has been maintained, frequently very confusing to the conscientious tourist who wishes above all other things to comprehend the subjects of the pictures starred in his Baedeker. Julia Addison's pleasant, chatty narrative of the ancient myths with a description and light criticism of the great works of art which illustrate them, "Classic Myths in Art," published by L. C. Page & Co., will be valued by that class of seekers after knowledge. The pleasantness of her book is further enhanced by many bits of apt quotation from famous poems, and by excellent illustrations of subjects well chosen.

It has not been the author's aim to give the origin or history of classic myths, and as her book is meant to be popular, this is unquestionably wise. But the light flippancy in which she indulges when writing on serious subjects is of more than questionable taste.

✱ The usual fashion with regard to ships and log books has been to build the ship first and then provide the captain with a log book, but in a volume which John Lane is publishing, we find this time-honored custom reversed. Donald Maxwell began "The Log of the Griffin" before the ship itself was begun. Mr. Maxwell is a well-known artist, whose illustrations for Helen Milman's "My Kalendar of Country Delights" and "Wordsworth's Grave" in the Flowers of Parnassus series, will be remembered.

For some years he had in his mind the project of sailing from England in a small sailing craft and exploring some of the smaller rivers which flow into the Rhine in the district of the Black Forest. He depended for this plan on being towed by tugs as far as Kehl. But the difficulty of getting up into Switzerland by the Rhine and the Limmat against the rapid forces of the descending currents would have made it necessary to transport the boat over land for the beginning of this inland voyage. It struck Mr. Maxwell that it would be far more sensible to build a boat on the spot.



SOUVENIR DU BOURG D'AULT
By Charles Sprague Pearce

The interesting experiences that befell the author on a cruise from the Alps to the Thames are set forth in a volume illustrated from the best pages of his sketch-book. Sixteen of the sketches are reproduced in color, and a large proportion of the sketches in black-and-white, over one hundred in number, are reproduced in full page.



BOOKS RECEIVED

"Whistler as I Knew Him," by Mortimer Menpes. The Macmillan Co. \$10 net.

"The Royal Academy from Reynolds to Millais." Ed. Charles Holme. John Lane. \$2 net.

"Modern Cottage Architecture," by Various Architects. John Lane. \$2.

"Denslow's Scarecrow and the Tin-Man, and Other Stories," by W. W. Denslow. G. W. Dillingham Co. \$1.25.

"Classic Myths in Art," by Julia de W. Addison. L. C. Page & Co. \$2 net.

"The Treatment of Drapery in Art," by G. Woolliscroft Rhead. The Macmillan Co. \$2.

"The Art Crafts for Beginners," by Frank G. Sanford. The Century Co. \$1.20 net.

"The Pearl and the Pumpkin," by Paul West and W. W. Denslow. G. W. Dillingham Co. \$1.25.

"Italian Villas and their Gardens," by Edith Wharton, with Pictures by Maxfield Parrish. The Century Co. \$6 net.

"Women in the Fine Arts," by Clara Erskine Clement. Houghton, Mifflin & Co. \$2.50 net.

"The Old Masters and their Pictures," by Sarah Tytler. Little, Brown & Co. \$2.

"The Art of Caricature," by Grant Wright. The Baker & Taylor Co. \$1 net.

"The Appreciation of Sculpture," by Russell Sturgis. The Baker & Taylor Co. \$1.50 net.

"Fata Morgana," by André Castaigne. The Century Company. \$1.50.

"The Entirely New Cynic's Calendar of Revised Wisdom for 1905," by E. W. Mumford, O. Herford, and A. Mizner. Paul Elder & Co. 75 cents.

"The Art Department Illustrated." The Louisiana Purchase Exposition Co. \$1.25.

"The Cathedrals of Southern France," by Francis Miltoun. L. C. Page & Co. \$1.60 net.